

**LANGUAGE COMPRESSION AND OMISSION IN *SAVING PRIVATE*
RYAN FILM AND ITS BAHASA INDONESIA SUBTITLE**

A THESIS

**Presented as Partial Fulfilment of the Requirements for the Attainment of A
Sarjana Sastra Degree in English Language and Literature**



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**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
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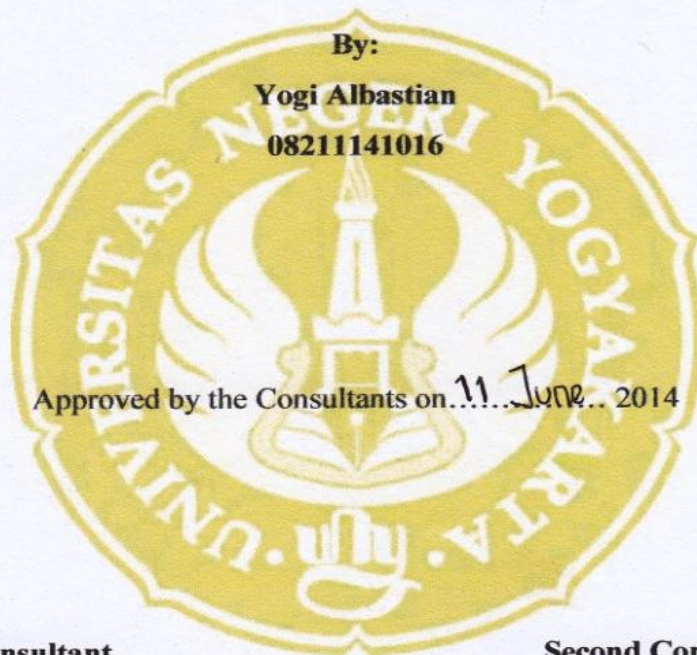
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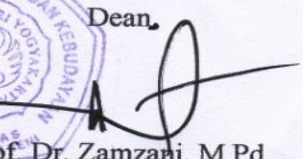
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Yogyakarta, 3 Juni 2014

Penulis,



Yogi Albastian

MOTTO

**I KNOW I CAN
BE WHAT I WANNA BE.
IF I WORK HARD AT IT,
I'LL BE WHERE I WANNA BE.**

(NAS)

DEDICATIONS

I dedicated this thesis to:

*Mama, Papa, and my sister, thank them for their support, prayer
and anger*

Love them all

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Finally, I realize that this thesis is still far from being perfect, so I welcome all criticism and suggestion purposed for the improvement of it. In addition, may this be useful for anyone who has interest in the study of translation.

Yogyakarta, 3 June 2014

Yogi Albastian

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LANGUAGE COMPRESSION AND OMISSION IN SAVING PRIVATE RYAN FILM AND ITS BAHASA INDONESIA SUBTITLE

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ABSTRACT

The purpose of this research is to analyze the elements of the expression that are compressed through the technique Language Compression and information that is omitted through the Omission technique in *Saving Private Ryan* film and its Bahasa Indonesia subtitle. This research also analyzes the effects of language Compression and Omission on meaning equivalence.

This research is a qualitative research. Therefore, the discussion is delivered in a descriptive way. To support and to strengthen the findings, number and percentage are used in this research. The data are the English expressions which contain Language Compression and Omission in *Saving Private Ryan* film and its subtitle in Bahasa Indonesia. The data sources are the dialogue in the movie and the subtitle. To analyze the data, the data are filled into the table sheet and classified according to the realization of Language Compression and Omission. The results of the realization of Language Compression and Omission are recorded in the table. Then, the conclusion is made. To gain the trustworthiness, the result of the data analysis is conducted several times to check whether the research result is still the same.

The findings of this research show that language compression occurs 23 times. Language compression is influenced by parts of speech (modal, noun/noun phrase, verb/verb phrase, adverb, interjection, preposition, pronoun, complement, prepositional phrase). In Language Compression, noun/noun phrase occur the most, 13 times or 43 %. Meanwhile, the elements that occur the least are interjection, preposition, pronoun, complement, and prepositional phrase. Those occur once only or 3 %. Meanwhile, omission occurs 34 times. Omission is influenced by the position of the word in the sentence (subject, predicate, object, complement, and auxiliary). In omission, the information that occurs the most is subject. It occurs 20 times or 44 %. On the other hand, auxiliary becomes the information that occurs the least, once only or 2 %. Moreover, the effects of Language Compression and Omission toward meaning equivalence occur 57 times. The effects of Language Compression and Omission on meaning equivalence are *full equivalence*, *partial equivalence*, *no equivalence*, and *no meaning*. *Partial equivalence* becomes the effect that occurs the most, 56 times or 98 %. The effect that occurs the least is *no equivalence*, once only or 2 %.

Keywords: language compression, omission, *Saving Private Ryan*

CHAPTER 1

INTRODUCTION

A. Background of Study

Translation has grown rapidly. Nowadays, translation is not only used in books or other written texts but also used in film subtitle. This is known as Audio Visual Translation (AVT). Translation is needed here to make the audience understand the message or the meaning of the speech which is said in foreign language.

Film subtitle is needed by those whose mother tongue is not the language used in the movie, such as the Indonesian people who watch a movie that uses English. Not all Indonesian people can speak or understand English well. Therefore, most of the English movies are completed with subtitle in Bahasa Indonesia.

To make a subtitle, a translator has to obey the rules of subtitle. The rules are related to duration and space. Duration in this case is related to the time, how long the subtitle appears. Meanwhile, space is related to the size of the fonts, the number of characters, and the lines that are allowed to appear at the bottom of the screen. Related to those two restrictions, space and duration, there is a special treatment for the subtitle in which not all the expressions are translated. This is totally different from translated novels, books, or other written texts that almost all sentences are translated to the target language.

There are some examples of subtitle. One of the examples is taken from the *Saving Private Ryan* film that says “Well, you let me know of it”. It is translated in Bahasa Indonesia as “*Kabari aku*”. It can be seen that the subtitle in Bahasa Indonesia are shorter than the English expression. It shows that the TT is more efficient in the number of letters. Besides, this also considers about the perusal of the subtitle by the viewers. If the English expression is translated completely, it will be ‘*Baiklah, kabari aku jika kau sudah mengetahuinya*’. The translated expression in Bahasa Indonesia is longer and the duration for the audience to read is longer too. Moreover, this will decrease the viewers’ readability.

Subtitling, in a film, means an activity of translating the dialogue and showing the translation at the bottom of the screen. Matsumoto (2003) states that translation for subtitles for television program and film involves unique and interesting procedures that do not exist in other works of translation. Translating a subtitle is not only considering about the moving images, worrying the duration and space, counting numbers of letters, but also understanding the difference of the cultures.

There are many films with Bahasa Indonesia subtitle, but *Saving Private Ryan* is chosen in this research. *Saving Private Ryan* is chosen because there are many aspects that people have to know. Those aspects are history, characteristics of the country, and faithfulness towards friends.

B. Research Focus

Translating a dialogue in the movie is different from translating other texts such as novels, books, or theatre. It needs certain strategy to translate dialogue in the movie because there are some limitations. The limitations on subtitle are duration and space. Those limitations lead to certain strategies such as language compression and omission. Those two strategies are chosen because both are related each other. Language Compression occurs when there are some parts of the sentence eliminated because those parts do not bring most of the information to be carried out to the viewers. For example, in *Saving Private Ryan* movie there is an expression “Bring out some bangelors” which is translated into Bahasa Indonesia “*Bawa bangalore*”. In this case, the translator eliminated the words “out” and “some” because those words do not bring most of the information to be informed to the viewer. This becomes the translator’s task to judge which part that must be maintained and which part that has to be upheld, so that lost of information can be qualitatively minimized.

Meanwhile, omission occurs in translation when some information or effect in the ST is omitted and lost. The translator omits certain words because of censorship, standardization or the translator wish to eliminate redundant and irrelevant elements to ‘improve’ the TT. Sometimes, omission occurs when certain qualities in SL cannot be kept in the TL. In *Saving Private Ryan* movie there is an expression of omission. It is “What the f**k is that supposed to mean, Corporal?” which is translated into

Bahasa Indonesia “*Apa maksudnya itu, ya?*”. In the TL the word “f**k” is lost because of censorship. The word “corporal” is also intentionally deleted by the translator because of standardization. The translator assumes that the viewers have known the position of the person as a corporal.

C. Formulation of the Problems

1. What elements of the expressions are compressed through the language compression technique in the subtitle of *Saving Private Ryan* film?
2. What information is omitted through the omission technique in the subtitle of *Saving Private Ryan* film?
3. What are the effects of the language compression and omission on the meaning equivalence?

D. Research Objectives

The objectives of the study are:

1. to describe the elements of the expression that are compressed through language compression technique in the subtitle of *Saving Private Ryan*,
2. to describe the information that is omitted through omission technique in the subtitle of *Saving Private Ryan*, and
3. to describe the effects of the language compression and omission on the meaning equivalence.

E. Research Significance

This research is expected to improve the knowledge of the students, especially for those who learn and are interested in translation. It is also expected to add the diversity of the thesis' title that can give some inspirations for those who want to start writing their thesis.

Keywords

1. Language Compression

Language compression is the act of reducing or compressing a text into a shorter form. It is a technique commonly used in simultaneous interpretation and translation for subtitling. When condensing (language compression) occurs, some parts of the original text will have to be eliminated

2. Omission

Omission in translation is normally considered unfavorable during the process of omission, some information or effect in the ST will be omitted and therefore lost. While omission is carried out when the content is intentionally or unconsciously deleted by the translator (because of censorship, standardization, or/and the translator's wish to eliminate redundant and irrelevant elements to 'improve' the TT).

CHAPTER II

LITERATURE REVIEW

A. Notions of Translation

There are some definitions of translation according to some experts. Brislin (in Hartono, 2003:11) states that translation is a general terms referring to the transfer of thought and ideas from one language to another. Translating is not only translating the sentence literary but also translating the idea so the viewers or the readers can understand what is exactly meant by the sentence in the source language. This should be done to minimize the misunderstanding of the viewers or readers. Meanwhile, Larson (in Tou, 1984: 36) says that translation consists of transferring the meaning of the source language into the receptor language. An ideal translation will be achieved if the translation reproduces as exactly as possible the meaning of the source text and uses natural forms of the source text and uses natural forms of the receptor language in a way that is appropriate to the kind of text being translated.

Nida and Taber (1969:12) also state that a translation consists in the reproducing in the receptor language, the closest natural equivalent of the source language message in terms of meaning and style. The translator has to able to choose the most appropriate word in the target language to make the translated expression looks natural in the target language. Moreover it will really work for the translator who translates movie. The translated expression has to fit to the time and space. Meanwhile, Catford

(1965:20) says that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The translator replaces the sentence in SL to the sentence that has the meaning of the word in TL that is understood by the viewer or reader.

From some definitions about translation according to some experts, it can be concluded that translation means to transfer the meaning of a source text into a target text by using natural forms of the TL which contain the equivalent meaning as the source text so that the translator can produce a good translation which has accuracy on the meaning and the form.

1. Types of Translation

Catford (1965:20) divides translation into some categories. They are translation in terms of the extents, level, and ranks.

a. Translation in Terms of Extent

1) Full Translation

The entire text is submitted to the translation process in which every part of the source language text is replaced by the target language text material. All the words in source language are replaced by the words in the target language. For example: 'I will buy a book tomorrow' translated into '*Saya akan membeli sebuah buku besok*'

2) Partial Translation

In partial translation, the translator leaves some parts of the source text untranslated. Some parts that are left by the translator could contain vulgar

words or inconvenience sentence. Those words have to be deleted because those words are not suitable to appear at the bottom of the screen.

b. Translation in Terms of Level

1) Total Translation

Total translation is the replacement of source language grammar and lexis by equivalent target language grammar and lexis. The translator replaces the grammar and lexis of the source text to the target text's grammar and lexis. It has to be done because of this is total translation which translate all the grammar and lexis.

2) Restricted Translation

There is the replacement of the SL textual material by equivalent target language textual material at only one level. The language level of target text consists of words, phrase, clause, and sentence. The translator can translate one of those level depend on the rules of Audio Visual Translation, space and duration.

c. Translation in Terms of Ranks

1) Word for Word Translation

Catford (1965:25) states that word for word translation generally means what it says. This method is applicable only when SL and TL have the same structure, otherwise the result will be awkward.

2) Free Translation

Catford (1965:25) says that a free translation is always unbounded-equivalent shunt up and down to the rank scale, but it tends to be at higher ranks-sometimes between larger units than the sentence.

3) Literal Translation

Catford (1965:25) says that literal translation lies between word for word translation and free translation. This kind of translation is also known as word-for-word translation, but it often makes some changes in making equivalent with target expressions' grammar.

On the other hand, Jakobson (in Yusuf, 1994: 18-19) divides translation into three types in terms of language involve. They are intralingual translation, interlingual translation, and intersemiotic translation.

a. Intralingual Translation

It is the translation in which both the source text and the target text are written into a same language. This type of translation involves only one language. The examples are an original novel and its simplified version. Both versions are written in same language and have the similar content of message.

b. Interlingual Translation

It is the translation which involves more than one language; it can be two or more. For the examples are bilingual translation which involves two languages and multilingual translation which involves more than two languages.

c. Intersemiotic Translation

It is the translation of verbal sign by a non-verbal sign. For example, music or image. The message is transferred from one symbol system or sign system into a language or another form.

Translation is not only used in books, other written texts, or expressions but also used in film subtitle. This is known as Audio Visual Translation (AVT). Translation is needed here to make the audience know the message or the meaning of the speech which is said in foreign language. There are two ways to translate the speech in a film which is said in foreign language. Those two ways are subtitling and dubbing. Below are the explanations according to some experts about subtitling and dubbing.

a. Subtitling

Subtitling transposes spoken dialogue into written text with one or two lines of subtitle at the bottom of the screen (Zoe Petit, 2004: 26). It is in line with the rules of subtitling which allows only one or two lines of subtitle appear at the bottom of the screen. If two lines appear together, the second line should be shorter than the first line.

Diaz (2008) states that subtitling is a linguistic practice that consist in providing subtitle, usually at the bottom of the screen. It is a written text that intends to account for what has been said (or shown in written form) in the audio-visual product. Audio-visual product provides voice and written text. This is caused by that the viewers are not only listening to the voice but also reading the text that is provided at the bottom of the screen to understand the meaning and the message of the speech.

Gotlilieb (1997:71-72) in Bartoli (2004: 53-54) characterizes subtitles from technical and linguistic perspectives. Technically, there are two kinds of subtitles.

- 1) Open Subtitle, which goes with the original film or the television version. All film subtitles belong to this category, as even today, electronic subtitles are limited to television and video.
- 2) Close subtitles, which can be voluntarily added: both to teletext and satellite channels which offers various versions to different frequencies.

On the other hand, there are two kinds of subtitles in linguistic perspective. The followings are the kinds of subtitle in linguistic perspective.

- 1) Intralingual subtitle is the subtitles within the same language. Its purpose is on helping people learning languages and the deaf and hard of hearing people.

- 2) Interlingual subtitle, it involves two languages and usually use for non-native speaker. This usually happens when the movie is played in a country whose mother tongue is not English.

b. Dubbing

Dubbing, according to Dries (1995:9), is known to be the method that modified the source text into a large extent and thus make it familiar to the target audience through domestication. It is the method in which the foreign dialogue is adjusted to the mouth and movement of the actor in the film. The aim is seen as making the audience feel as if they were listening the actors actually speaking in the target language. In Indonesia, almost all cartoon films from Japan are dubbed. This is because most of the viewers of the film are children who cannot read the text that appears at the bottom of the screen simultaneously and quickly.

Dubbing is considered as a form of domestication. Domestication in this case is understood as translating in a transparent, fluent, and ‘invisible’ style in order to minimize the foreignness to the target text (Munday, 2001:146). The result is that all foreign elements are assimilated into the dominant target culture. Principally, dubbing is regarded by some people to be less genuine than subtitling because the original performance is altered by the addition of a different voice real actors say and how they move their lips. There are some English films that dubbed. One of them is “Kazzam”, starring by Shaquille O’Neal, one of NBA stars.

2. Translation Process in General

Nida and Taber state that translation process in general comprise three stages as follows.

- a. Analysis, in which the structure (the message as given in the SL) is analyzed in terms of grammatical relationship and the meaning of the words and the combinations of the words.
- b. Transfer, in which the analyzed material is transferred in the mind of the translator from the SL to TL, and
- c. Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.

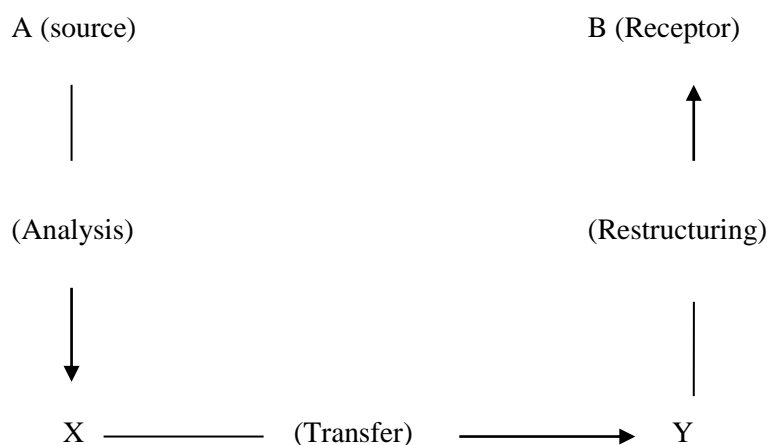


Figure 1 **Translation Process According to Nida and Taber (1969:33)**

Meanwhile, according to Tou (1998:10) translation process involves: (1) the process of discovering the meaning of the given text through meaning analysis and (2) the process of transferring meaning through the re-expression of meaning in form of a new text.

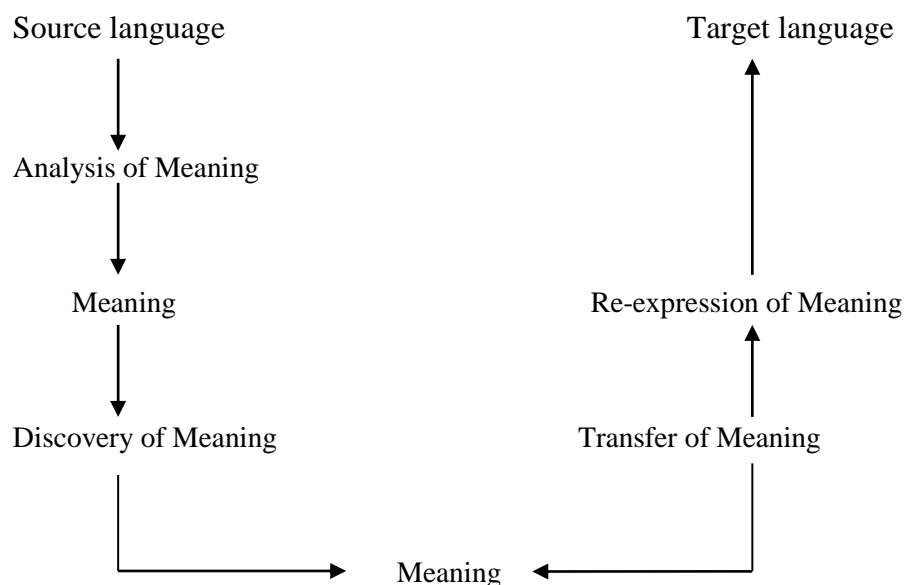


Figure 2 **Translation Process According to Tou (1998: 10)**

3. Translation Strategies

Translation strategies are method which is used by the translator to translate a text from source language into the target language. It “involve(s) the basic task of choosing the foreign text to be translated and developing a method to translate it” (Venuti, 1998:204). The strategies that will be discussed in this research are semantic and pragmatic strategies. The following are the explanation.

a. Semantic Strategies

Semantic translation according to Newmark “is a mode of text transfer which involves using the bare syntactic and semantic constraints of the TL to reproduce the precise contextual meaning of the author” (1988: 22) semantic strategies can therefore be regarded as translation

methods which pay particular attention to the meaning of ST. The followings are some of semantic strategies.

1) Using a Synonym

Synonym is commonly defines as different words with the same or similar meanings (Harmon and Holman, 1996). As Aitchison (1996) points out, synonym is dictated by the surrounding context. The chances of having a total overlap of meaning (perfect synonymy) are rare, if not impossible. It is common that synonyms are similar in meaning but not intermittently interchangeable. Nonetheless, when a word in the SL cannot be translated perfectly into the TL, synonyms with close meanings are frequently used. For example of using a synonym is the word ‘beautiful’. This word has synonym with ‘attractive’ and ‘pretty’. If it refers to a girl’s face, the word ‘pretty’ will be more appropriate.

2) Condensing (Language Compression)

Condensing (language compression) refers to the act of reducing or compressing a text into a shorter form. It is a technique commonly used in simultaneous interpretation and translation for subtitling. When condensing (language compression) occurs, some parts of the original text will have to be eliminated. The example of condensing is the expression in *Saving Private Ryan* film that says ‘may God be with you’. It is translated

into *'Tuhan bersama kalian'*. If it is translated literary, it will be *'semoga Tuhan bersama kalian'*.

3) Expanding

Expanding is condensing in reverse. It takes place when the ST is too condensed to be translated literally into TT. During the process of expanding, first, the translator has to decode (or interpret) the message carried in the ST. This happens frequently in poetry translation. The example of expanding is explained by the sentence in the poetry of Walt Whitman (1819-1892) that is entitled 'The Runner'. The sentence is 'on a flat road, runs a well-trained runner'. If it is translated literary it will be *'di jalan yang datar, berlari seorang pelari yang terlatih'*. After expanded, it will be *'di sebuah jalanan yang rata, berlarilah seorang pelari yang sudah berlatih keras'*.

4) Modulation

Modulation occurs when the translator reproduces the message of the original text in the TL text. This is in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988). More simply, Hatim and Munday (2004) identify the modulation as "a variation of the form of the message, obtained by a change of point of view". The example is *'Te lo dejo means literally I leave it to you but translates better as You can have it'*.

5) Rhetorical Trope Change

Rhetorical tropes involve changing or modifying the general meaning of a term. The most common rhetorical tropes include the use of allegory, irony, metaphor, metonymy, personification, simile, symbolism, and many more (Knowles and Moon, 2006). The example of rhetorical trope change is taken from metaphor, 'my sister was boiling mad'. This implies that his/her sister is too angry.

b. Pragmatic Strategies

According to Bell (1991: 209), the domain of pragmatics is one step beyond syntax and semantics. It involves "plans and goals and the textual characteristics of intentionality, acceptability, and situationally- the attitudes of the producer and the receiver of the text and its relevance to its context of use". Below are some of the pragmatic strategies.

1) Addition

Berman (1985) comments that TT with additions often over-translates the ST, leading to unfavorable effects such as the unshaping of rhythms and a reduction of the clarity of the work's voice. Yet, according to Eco (2003) sometimes, in order to avoid a possible loss, a translator may say more than the ST. The example of addition is taken from one of the expressions in the *Saving Private Ryan* movie. The ST is 'Clear the beach to make way'. It is translated into Bahasa Indonesia 'Bersihkan

pantainya! Buat jalan untuk yang lain!'. The addition can be seen in the word 'untuk yang lain'.

2) Omission

Omission in translation is normally considered unfavorable during the process of omission, some information or effect in the ST will be omitted and therefore lost. While omission is carried out when the content is intentionally or unconsciously deleted by the translator (because of censorship, standardization, or / and the translator's wish to eliminate redundant and irrelevant elements to 'improve' the TT). The example of deleted word can be seen in this sentence 'Just give us a f***ing chance'. It is translated into '*beri saja kami kesempatan*'. The translator deletes the word 'f***ing' because of censorship.

3) Explication

The method 'explication' was first introduced by Vinay and Darbelent in 1958. It was first described as "the process of introducing information into the target language which is present only implicitly in the SL, but which can be derived from the context or the situation (1958: 8)". The example of explication can be seen in this English - Portuguese sentence.

ST: *Maria liked her doctor*

TT: *Maria gostava dessa medica*

Here, the translator specifies the sex of the doctor. This is counted as explication.

4) Domestication

Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers. For the example of domestication is the term 'stand up comedy'. In Bahasa Indonesia, it is translated as *'lawakan monolog'*.

5) Foreignization

A target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original. The example of foreignization is the term 'stand up comedy'. In Bahasa Indonesia it is still written as stand up comedy.

B. Audio Visual Translation

1. Procedure

According to Matsumoto (2003:101), basically there are two stages of subtitling. The first stage is materials from the source language into target language. The first stage consists of three steps. Those three steps are: 1) translating the sentence literary, 2) rewriting considering cultural differences in order to make sense in other language, 3) making the sound of the sentence better and more effective.

The second stage is making subtitles from the translated materials. The second step consists of nine steps. They are: 1) measuring the duration in which the subtitles will appear, 2) calculating the number of pages can be fit in the duration, 3) checking edited images and number of shots are used, 4) dividing translated sentences into the number of pages and see if all can be fit, 5) adjusting numbers of letters and lines according to the basic rules by trimming the sentence and choosing the most suitable words, 6) typing up sentence using a special system in computer and add them to the edited sequences, 7) checking if the meaning in original language is not lost and revise the sentence, 8) considering whether the differences in languages and expressions in different culture, history, and customs are suitable and comprehensible, and 9) making all sentences even better.

A subtitler should know how the specialized computer works. Therefore, when the subtitling appears on the screen it can be really simultaneous appearing with what it is said because translation for subtitle is running with the time. It will make the viewers confuse if the subtitle does not appear simultaneously with what is said by the actors or actress.

2. Rules of Subtitling

There are seven rules of subtitling according to Matsumoto.

- a. Subtitle consists of two lines every times it appears.

- b. Subtitle appears at the bottom of the screen and in the middle position of the screen.
- c. If there is another text at the bottom of the screen, such as: credit title, people's name, place's name, or subtitle in another language, the position of subtitle should be higher.
- d. A line of subtitle consists of 40 characters maximum, including space and punctuation mark.
- e. When two lines of subtitle appear together, the second line should be shorter than the first line.
- f. The duration of displaying one subtitle is 3-5 seconds; meanwhile the duration of displaying 2 lines of subtitle is 7-8 seconds. In the displaying of subtitles, the translator has to consider the synchronization between the picture and the voice.
- g. If the subtitle has to be separated; the translator has to consider that the viewer can understand the subtitle itself although it stands alone. So, the viewer can understand the meaning of the subtitle.

3. Language Compression and Omission as Strategies in Subtitling

Special strategies are needed to translate a dialogue in a movie. Those are needed because to translate a dialogue in a movie is not the same with translating books, novel, or another written text. The special strategies are language compression and omission. Language compression refers to the act of reducing or compressing a text into a shorter form. It is a technique commonly used in simultaneous interpretation and translation

for subtitling. When condensing (language compression) occurs, some parts of the original text will have to be eliminated. Meanwhile, omission in translation is normally considered unfavorable during the process of omission, some information or effect in the ST will be omitted and therefore lost. While omission is carried out when the content is intentionally or unconsciously deleted by the translator (because of censorship, standardization, or/and the translator's wish to eliminate redundant and irrelevant elements to 'improve' the TT).

Those two special strategies are needed because of there are some limitations when translating a dialogue in a movie. The limitations on subtitle are space and time. Those limitations lead to certain strategies such as language compression and omission. Language compression and omission are chosen because those two strategies are applied by the translator to shorten the expressions which might affect the meaning equivalence. Language compression occurs when there are some parts of the sentence eliminated because those parts do not bring most of the information to be carried out to the viewers. On the other hand, omission occurs when some information or effect in the ST is omitted and lost.

C. Meaning Equivalence in Translation

Meaning is one important thing in translation. When translating a written or spoken text, the translator is not only translating the word literally, but also he or she translates the meaning of the text. The

translator also has to transfer the meaning of the source language into the target language. In consequence, the text is understood by the reader or viewer. Some experts divide meaning into several types of meaning. The followings are the types of meaning according to the experts.

1. Types of meaning

a. Referential Meaning and Connotative Meaning

According to Nida and Taber (1969:56), there are two types of meaning. They are referential meaning and connotative meaning.

Referential meaning is word as symbol which refers to an object process, process, abstract things, and relation. For example is the word “machine” in this short conversation:

A: *Oh, the machine broke!*
 B: *Where did you buy the old thing?*
 A: *I bought it at the discount house*
 B: *Then toss the stuff out.*

The words *old thing*, *it*, and *the stuff* refer to the word machine.

Meanwhile, connotative meaning is the words as prompters of reaction of the participants in communication. For example is the word *heart*. Its connotative meaning is love; its referential meaning is part of inner body.

b. Meaning According to Machali

1) Referential Meaning

Referential meaning refers to what the communication is about.

2) Organizational Meaning

Organizational meaning is putting together of referential information into a coherent whole.

3) Situational Meaning

Situational meaning is encoding the interpersonal aspect of communication such as speaker-addressee relationship, their social status, age as well as the setting and the purpose of communication.

In this research, the types of meaning in SFL perspective will be used in this research. According to Halliday and Matthiessen (2004:29-30) propose aspect of meaning called *metafunction*. Metafunction is the three principal functions which are used as the basis of grammar. Metafunction of language consists of three kinds of meaning. They are Ideational meaning, Interpersonal meaning, and Textual meaning.

c. Meaning According to Mona Baker

1) Propositional Meaning

The propositional meaning of a word or an utterance arises from the relation between it and what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs. It is the type of meaning on which we can judge an utterance as true or false. For example, the propositional meaning of *shirt* is 'a piece of clothing worn on the upper part of the body'. It would be inaccurate to use *shirt*, under normal circumstances, to refer to a piece of clothing worn on the foot, such as *socks*.

2) Expressive Meaning

Expressive meaning cannot be judge as true or false. This is because expressive meaning relates to the speaker's feeling or attitude rather than to what words and utterances refer to. The difference between *Don't complain* and *Don't whinge* does not lie in their propositional meaning but in the expressiveness of *whinge*, which suggest that the speaker find the action annoying.

3) Presupposed Meaning

Presupposed meaning arises from co-occurrence restriction, i.e. restriction on what other words or expression we expect to see before or after a particular lexical unit.

4) Evoked Meaning

Evoked meaning arises from dialect and register variation. A dialect is a variety of language which has currency within a specific community or group of speakers. Meanwhile, register is a variety of language user considers appropriate to a specific situation.

In this research, the types of meaning according to Mona Baker will be used in this research. Mona Baker (1992) states that there are four types of meaning. They are propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

2. Meaning Equivalence

According to Hatim and Munday (2004: 339), equivalence is defined as a central term in linguistic based translational studies, relating to

the relationship of similarity between source text and target text. To maximize the equivalence, the translator needs to transfer the message from the source text into target text. Machali (1998:3) also states that the central problem of translating is to find the translation equivalence for a text in a given context. Larson also emphasizes the importance of equivalence by explaining that translation involves 'communication situation' in translating. The diction or the choices of vocabulary are affected by this because different vocabulary can be used in different situation and for different purpose. Meanwhile, Catford (1965: 50) states that translation equivalence occurs when a source language and target language or items are related at least some of the same features or substance.

Below are types of meaning equivalence and degree of meaning equivalence.

a. Meaning Equivalence

1) Full Equivalence

Fully equivalence means the meaning in the source language text is completely transferred into the target language text.

2) Partial Equivalence

Partial equivalence is a translated text in which there are some elements or meaning that is lost or changes from the SL.

3) No equivalence

No equivalence means the meaning of translated text is totally different from the SL.

4) No meaning

No meaning means the translated text has no meaning at all from the SL.

b. Degree of Meaning Equivalence

Degree of meaning in translation can be further categorized into: equivalent meaning (fully meaning, increased meaning, and decreased meaning) and non-equivalent (fully different meaning and fully no meaning).

1) Equivalent Meaning

a) Full Meaning

It occurs when the transfer happens from the SL into TL without adding or omitting the information

b) Increased Meaning

It occurs when the translator adds to the TL text some information content which is not found in the SL text.

c) Decreased Meaning

It occurs when the translator omits some information which is found in the SL text so the information content in the TL decreases.

2) Non Equivalent Meaning

Non-equivalent meaning is the meaning of the translation which does not convey the original writing. Non equivalent meaning consists of fully different meaning and fully no meaning.

a) Fully Different Meaning

A translation of the source expression (e.g. a clause) is categorized into different meaning when there is a lexical item which meaning is different from that of source expression, so that the meaning is fully different.

b) Fully No Meaning

This category occurs when a clause of the source expression has no meaning in the target expression because there is no translation at all.

D. Previous Study

1. Previous Study on Language Compression

One of the previous studies of language compression is written by Kazik and Lansky (2011:64) from Czech Republic. Their article is focused on a specification and formalization of a compression model of text written in Czech. The Czech language in comparison with the English language is highly inflecting language, which needs a more sophisticated processing of suffixes and in many application it requires a tag set, which contains more detailed morphological information.

According to the article, the compression of texts can be classified according to elements of coding, e.g., letters words or syllables. Syllables as source units for compression can be successfully used in languages, where words are naturally divides into syllables (e.g., Czech, Russian, and German). Knowledge of regularities of the language, in which an encoded message is written, can be exploited to improve text compression. For English text, there are several methods of such improvement: e.g., specific

orders of letters in alphabet for lexicographic sorting, replacing common clusters of letters with one symbol, static initialization of PPM method.

2. Previous Study on Omission

Dan Melamed wrote the previous study on omission in 1996. The title of his research is “Automatic Detection of Omissions in Translation”. ADOMIT is an algorithm for Automatic Detection of Omission in Translation. It allows ADOMIT to deal equally well with omission that do not correspond to linguistic units, such as might result from word-processing mishaps.

Omission in translation occurs in several ways. A tired translator can accidentally skip a sentence or a paragraph in a large text. Pressing a wrong key can cause a word processing system to delete several lines without warning.

3. Previous Study on Subtitling

The first previous study on subtitle written by James Clark and Mirella Lapata is ‘Model for Sentence Compression: A Comparison across Domains, Training Requirements and Evaluation Measures’. Their paper is focuses on three aspects of this task which have not received detailed treatment in the literature: training requirements, scalability, and automatic evaluation. Sentence compression could be usefully employed in wide range of applications. For example, to automatically generates subtitles for television programs.

The second previous study is written by Vincent Vandeghinste and Erik Tjong Kim Sang entitled ‘Using a Parallel Transcript/Subtitle Corpus for Sentence Compression’. In their paper, they describe the collection of a parallel corpus (in Dutch) and its use in a sentence compression tool with the intention to automatically generate subtitles for the deaf from transcripts of a television program. When presenting subtitles on a television screen, there is a technical requirement that there is only room for two lines of 32 characters. Research shows that a reading time of six seconds is enough for a subtitle or two full lines, and five seconds is the absolute lower limit for prelingual deaf people. Shorter subtitles are time-scheduled proportionally, although research showed that people spend proportionally more time on two-line subtitles than on one-line subtitles (De Bruycker & d’Ydewalle, 2003).

E. Saving Private Ryan

Saving Private Ryan is a film about World War 2nd. This film was released in 1998. This film is directed by Steven Spielberg. Meanwhile, *Saving Private Ryan* movie is starred by Tom Hanks as Captain John H. Miller, Matt Damon as Private Ryan, Vin Diesel as Private Adrian Caparzo, Barry Pepper as Private Jackson, Edward Burn as Private Reiben, Adam Goldberg as Private Mellish, Jeremy Davies as Corporal Upham, and Tom Sizemore as Sergeant Horvart. This film was also nominated and won the 71st *Academy Awards*. It won in *Best*

Cinematography, Best Director, Best Sound Effect Editing, Best Film Editing, and Best Sound Mixing.

This film is started when the 2nd World War veteran (staring by Harisson Young) visits his friend's graveyard. He kneels down and cries in front of a grave. Then, the movie scene changes into the beginning of the Normandia Invasion.

This film tells us about a war captain, John Miller (staring by Tom Hanks) who has a duty to save Private Ryan. This private has lost his three brothers in that war. The War Department of the US commands John Miller to find Private Ryan to bring him back to the US. There is only little bit information about Private Ryan and it's unclear, but the captain has to find him.

F. Conceptual Framework

Translation is a general terms referring to the transfer of thought and ideas from one language to another (Brislin in Hartono, 2003:11). From source language to target language as a language that is understood by the target readers or viewers. In this case, the target languages that are understood by the viewers who watch a movie while reading the subtitle at the bottom of the screen. The translator translates the source language into the target language so the viewers, whose mother tongue is not English, understand the meaning and the message that is spoken by the actor or actress in the movie. To translate the subtitle, the translator faces the rules

of Audio Visual Translation. The rules are space and duration. To solve the problem, the translator uses some special strategies, language compression and omission.

Language compression occurs when there are some parts of the sentence eliminated because those parts do not bring most of the information to be carried out to the viewers. This becomes the translator's task to judge which part that must be maintained and which part that has to be upheld, so that lost of information can be qualitatively minimized. The example of language compression is 'may God be with you' taken from *Saving Private Ryan* movie. It is translated into Bahasa Indonesia into '*Tuhan bersama kalian*'. It can be seen that the translator deletes the word 'may' which does not bring the most information to the translated expression. Meanwhile, omission occurs in translation when some information or effect in the ST is omitted and lost. The translator omits certain words because of censorship, standardization or the translator wish to eliminate redundant and irrelevant elements to 'improve' the TT. Sometimes, omission occurs when certain qualities in SL cannot be kept in the TL. The example of omission is '*just give us a f***ing chance*'. The English expression is translated into Bahasa Indonesia into '*beri saja kami kesempatan*'. The translator deletes the word '*f***ing*' because of censorship. Language compression and omission are chosen because those two strategies can shorten the expression which might affect the meaning equivalence.

Meaning equivalence is needed because translation equivalence occurs when a source language and target language or items are related at least some of the features or substance (Catford, 1965: 50). Meaning equivalence can be categorized as follow:

1. Full Equivalence

Fully equivalence means the meaning in the source language text is completely transferred into the target language text.

Example:

ST: I'm hit!

TT: Aku tertembak !

From the example above, it can be seen that the source text is completely translated into target text.

2. Partial Equivalence

Partial equivalence is a translated text in which there are some elements or meaning that is lost or changes from the SL.

Example:

ST: Bring out some bangelors

TT: Bawa banglor

It is clearly seen that there are some elements that is lost from the source language. The element, article (some), is lost when it is translated into the target language.

3. No Equivalence

No equivalence means the meaning of the translated text is totally different from the SL. The following is the example of no equivalence.

SE: Bring it up to the screen

TE: Masukkan ke layar.

If the source text literally translated into target text, it will be 'bawa ke layar', but it is translated into 'masukkan ke layar'. There is no equivalence between the source text and target text.

4. No Meaning

No meaning means the translated text has no meaning at all from the SL. The example of no meaning is:

SE: Good boy. **Well done**

TE: Kuda pintar

It can be seen from the sentence 'well done'. It is not translated into target language. There is no meaning of the source language in the target language.

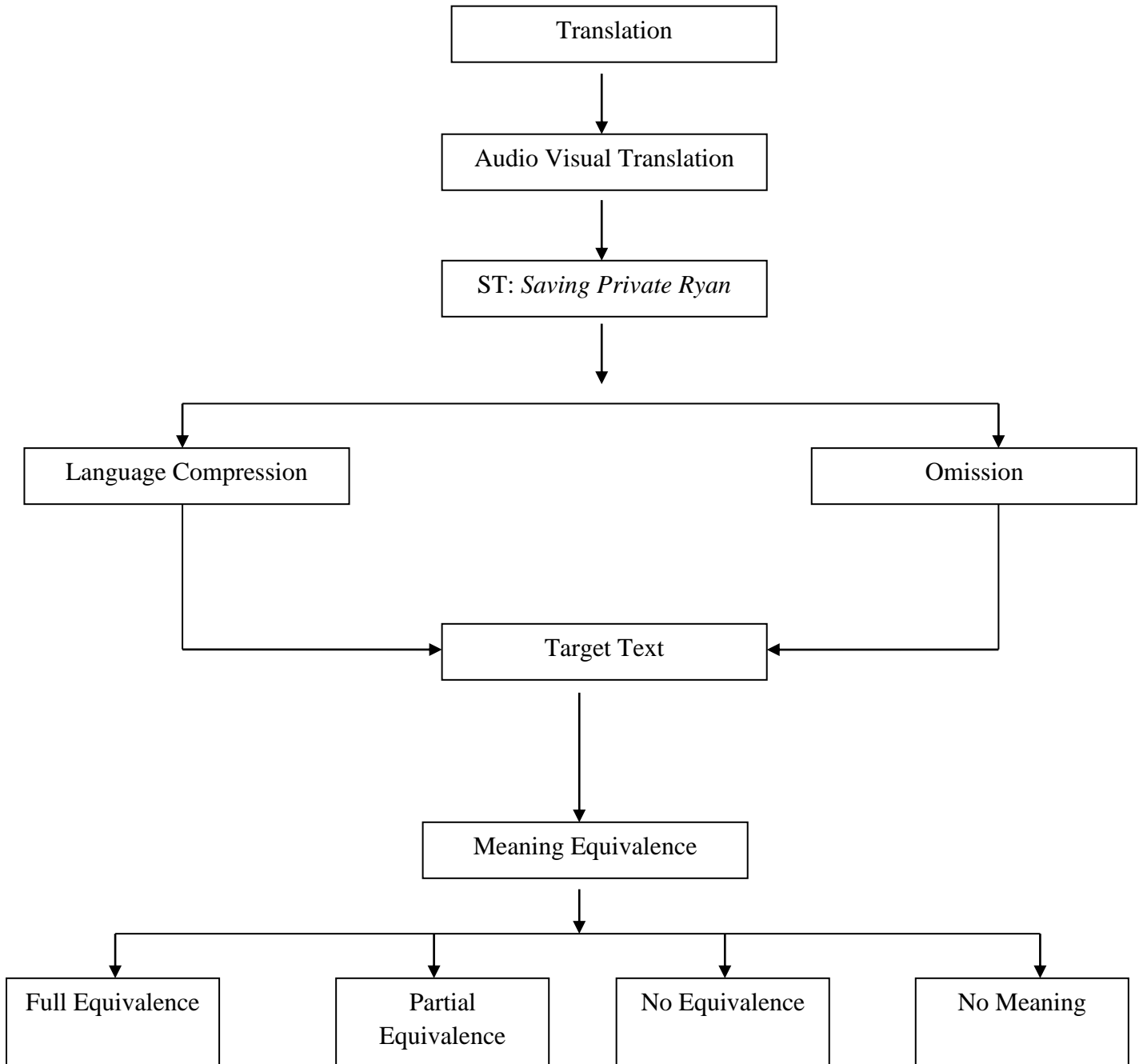


Figure 3 **Conceptual Framework**

CHAPTER III

RESEARCH METHOD

A. Research Type

Qualitative research method is applied in this research. This research attempts to describe language compression and omission in the subtitle of *Saving Private Ryan* film. This research is aimed at identifying the language compression and omission in the Bahasa Indonesia subtitle of *Saving Private Ryan* film. The data are analyzed by employing descriptive qualitative research to make the interpretation of research findings.

According to Arikunto (1993:208), there is no hypothesis in a descriptive qualitative research because it only describes a phenomenon without making any hypothesis. The researcher collects the data, analyzes them, and draws a conclusion without making a generalization.

B. Data Source

The data are taken from the English expression of *Saving Private Ryan* and its subtitle in Bahasa Indonesia. The English expression and the Bahasa Indonesia subtitle are considered as the whole data sources. The English expression is considered as the source text and the Bahasa Indonesia subtitle is considered as the target text. All the data, the English expression and its subtitle in Bahasa Indonesia, are sentences that experience language compression and omission. Then, both of them will be put in the data sheet.

C. Data Collection

In collecting the data, the English expression and the Bahasa Indonesia subtitles are read comprehensively and carefully to find the relevant information based on the theory of the research. The relevant data in the subtitle are selected and rewritten into a table. Language compression and omission are analyzed based on the theory of Audio Visual Translation that is applied in classifying and analyzing the data to get a valid data.

D. Data Analysis

After the data have been collected, the data are filled into the data sheets. Then, they are classified according to the realization of language compression and omission. The English expressions as the source text are compared to the Bahasa Indonesia subtitle as the target text. Then, the results of the data analysis are recorded in the table. The data in the table are described into language compression and omission. Then, the conclusion is made.

E. Research Instrument

The research instruments in this study are the researcher himself, data sheets, and related references. In this research, the researcher acts as the planner, data collector, data analyst, data interpreter, and reporter of the analysis result. In this case, the researcher read the English expression and the subtitle of Bahasa Indonesia of the subtitle from Saving Private Ryan film

comprehensively then recorded the sample of language Compression and omission from those subtitles.

F. Trustworthiness

In achieving trustworthiness of the data, the analysis was conducted several times to check whether the research results are still the same. This reliability, where the data remain constant, ensures that the result represent something real. To gain dependability of this study, some peer examinations were also conducted and discussed the result with the expert lecturers to get expert judgment.

Moleong (2001:173) states that the criteria to check the trustworthiness of the data include credibility, dependability, and conformability. Credibility concerns with the accuracy of the data. In achieving the degree of credibility, deep and detail observation of the data is performed. The data are read and reread comprehensively, and then they are collected and classified based on the features. Credibility is also obtained by conducting triangulation. In this study, source and theory triangulation are applied. The source are the subtitle in English of Saving Private Ryan film and its subtitle in Bahasa Indonesia, and the theories which are applied to conform the data is the theories from experts of translation studies, language compression and omission.

Dependability refers to the stability and track ability of the changes in data over time and conditions. In order to reach the degree of dependability,

the process of data collection and data analysis in this study are examined. The data are inspected carefully to ensure that they are in accordance with the research question. Meanwhile, conformability aims at measuring how far the findings and interpretation of the data are truly based on the theory. To get the degree of conformability, the data which have been analyzed were given to some peers to get their reviews including suggestions and opinion about the analysis. Besides, to be more convincing, the data were also examined from the point of view of the first and second consultant. Their judgments are important in the study for the accuracy of the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

There are two major parts in this chapter. The first one is the findings and the second one is discussion. This chapter contains the answers to the formulation of the problems in Chapter I. The formulation of the problems is to find the elements of the expressions which are compressed through the language compression technique in the subtitle of *Saving Private Ryan* film, the information which is omitted through the omission technique in the subtitle of *Saving Private Ryan* film, and the effects of the language compression and omission toward the meaning equivalence.

The answer to the first question is to describe the elements of the expressions are compressed through the language compression technique in the subtitle of *Saving Private Ryan* film. The finding of the first formulation of the problems is gained by comparing the source text with the target text based on language compression. Then, the answer to the second question is to describe the information is omitted through the omission technique in the subtitle of *Saving Private Ryan*. The last answer to the last formulation of the problem is to describe the effect of language compression and omission toward meaning equivalence. Meanwhile, the value is gained through the interpretation and the explanation of the result.

Table 1. The Occurrence of Language Compression and Omission

No	Method	Frequency	Percentage
1	Language Compression	23	42%
2	Omission	34	58%
3	Total	57	100%

It can be seen that, from the table above, language compression occurs 23 times and omission occurs 34 times. Those two techniques happen because language compression and omission have to obey the rules of Audio Visual Translation. The rules related to duration and space. The rules are needed to make the subtitle suits at the bottom of the screen.

Language compression and omission occur in Audio Visual Translation because those are motivated by some factors. Language compression is influence by parts of speech (modal, noun/noun phrase, verb/verb phrase, adverb, interjection, preposition, pronoun, complement, prepositional phrase); omission is influenced by the position of the word in the sentence (subject, predicate, object, complement, and auxiliary).

Table 2. The Compressed Elements that Influence Language Compression

No	Elements	Frequency	Percentage
1	Modal	3	10%
2	Noun/ Noun phrase	13	43%
3	Verb/ Verb phrase	7	22%
4	Adverb	3	10%
5	Interjection	1	3%
6	Preposition	1	3%
7	Pronoun	1	3%
8	Complement	1	3%
9	Prepositional Phrase	1	3%
	Total	31	100%

From Table 2, it can be seen that there are 9 elements that influence language compression, they are: modal, noun/noun phrase, verb/verb phrase, adverb, interjection, preposition, pronoun, complement, prepositional phrase. The total elements that influence language compression occur in 31 times. Those are divided into: modal (3 times), noun/noun phrase (13 times), verb/verb phrase (7 times), adverb (3 times), interjection, preposition, pronoun, complement and prepositional phrase occur once. Noun becomes the most elements that occur in language compression because it is considered as the element that does not bring the most information.

Table 3. The Omitted Information that Influence Omission

No	Information	Frequency	Percentage
1	Subject	20	44%
2	Predicate	6	13%
3	Object	14	31%
4	Complement	4	10%
5	Auxiliary	1	2%
	Total	45	100%

Based on the table above, there are five omitted information that influence omission. Those omitted information are subject, predicate, object, complement, and auxiliary. Subject occurs 20 times, predicate occurs 6 times, object occurs 14 times, complement occurs 4 times, and auxiliary occurs once.

Table 4. The Meaning Equivalence

No	Meaning Equivalence	Frequency	Percentage
1	Full Equivalence	0	0 %
2	Partial Equivalence	56	98 %
3	No Equivalence	1	2 %
4	No Meaning	0	%
	Total	57	100 %

The meaning equivalences that occur because of language compression and omission are full equivalence, partial equivalence, no equivalence, and no meaning. The meaning equivalence that happen the most is partial equivalence. No equivalence occurs once. Meanwhile, full

equivalence and no meaning do not occur at all. Partial equivalence occurs the most in meaning equivalence because language compression and omission make the target text shorter than the source text to adjust the space and duration.

B. Discussion

1. The elements of the Expressions that are Compressed through the Language Compression Technique in the Subtitle of *Saving Private Ryan* Film

To shorten the target text, one of the techniques that are used by the translator is language compression. Language compression refers to the act of reducing or compressing a text into a shorter form. This is commonly used in simultaneous interpretation and translation for subtitling. When language compression occurs, some parts of the original text will have to be eliminated to make the loss of information can be qualitatively minimized. In this research, the parts that are eliminated in language compression are modal, noun/noun phrase, verb/verb phrase, adverb, interjection, preposition, and pronoun, complement, and prepositional phrase. The followings are the example of the parts that are eliminated in the language compression technique.

a. Modal

Modal is a type of auxiliary verb that is used to indicate modality, such as: ‘may’, ‘can/could’, ‘shall/should’, and ‘will/would’.

1) Datum 1

ST: **May** God be with you

TT: Tuhan bersama kalian

The word 'may' is deleted because it does not bring the most information to the translated text. If the source text is translated literally, it will be '*semoga Tuhan bersama kalian*'. It sounds that something good will or will not happen. So, if the word '*may*' is deleted, it sounds that something good will happen. The target text belongs to partial equivalence in meaning equivalence.

2) Datum 22

ST: Why **can't** you put your head down?

TT: Tundukan kepalamu

'*Can't*' is deleted because the target text changes into the sentence that gives order to another person. If the source text translated literally it will be '*kenapa kau tidak bisa menundukkan kepalamu?*'. In a war movie, the speech that is needed is an order not a question. That is why the target text changes into order speech. Moreover, if the whole target text is translated, it will delay the appearance of the next subtitle. In the type of meaning equivalence, the target text belongs to the partial equivalence.

3) Datum 31

ST: Then some officer **will** come along

TT: Lalu beberapa muncul

The target text will be too long.. The target text will be '*lalu beberapa petugas akan muncul*'. It will make a delinquency for the next subtitle to appear. That is why the modal '*will*' is deleted. The target text belongs to partial equivalence because there is a part of the source text that is deleted.

b. Noun / Noun Phrase

Noun is one of the parts of speech that indicate a person, thing, a place and an idea. The examples of noun are book, Robin, and Sydney. Noun can be countable and uncountable; singular and plural. Countable noun is noun that can be counted such as books, dogs, and chairs. Meanwhile, uncountable noun is noun that cannot be counted such as air.

1) Datum 16

ST: **Get the f**k** back in the formation

TT: Kembalilah ke formasi

The phrase '*Get the f**k back*' is compressed in this case. It is compressed because that phrase is considered taboo if translated into target language, in this case Bahasa Indonesia. The target text above is the best target text to appear as a subtitle. In meaning equivalence, the target text belongs to partial equivalence.

2) Datum 31

ST: Then **some officer** will come along

TT: Lalu beberapa muncul

The noun '*some officer*' is deleted here. It is deleted because the translator considers that the viewer has known who he is meant by the actor. The translated text will be too long if the whole source text is translated. Short and simple target text is needed in a movie. In the type of meaning equivalence, the target text belongs to partial equivalence.

3) Datum 2

ST: Grab yourselves **some weapons**

TT: Ambil **senjata** kalian

The translator compresses the phrase '*some weapons*' to shorten the target text and to adjust to the space and duration. If the source text '*Grab yourselves some weapons*' is translated into '*ambil senjata - senjata kalian*', the target text will not be simple. Simplicity is needed in a subtitle. The target text belongs to partial equivalence in terms of meaning equivalence.

c. Verb/Verb Phrase

Verb is a part of speech that expresses the action or the state of being. Verbs can be transitive and intransitive. Transitive verbs need an object to make the sentence make sense. On the other hand, intransitive verbs do not need an object, it can stand alone. The example of transitive verb is '*Jun swims*'. Meanwhile, the example of intransitive verb is '*My friend drives a car*'. Verbs are not only transitive and intransitive verb, but there are also auxiliary verbs. The

most common auxiliary verbs are have, has, do, does, be, is, am, are, will, and shall.

1) Datum 13

ST: I'm going to **try and dig up** another interpreter

TT: Akan mencari seorang penerjemah

The verb '*try and dig up*' is shortens into '*cari*' Bahasa Indonesia. The purpose is to adjust with the space and duration. The target text also seems natural when those two verbs are compressed. It is because those two verbs are compressed, the target text belongs to the partial equivalence.

2) Datum 22

ST: Jimmy T. **Go and find** Captain Hamill

TT: Jimmy T. Carikan Kapten Hamill

The translator shortens the word '*go and find*' into '*carikan*' to make the target text simpler. It will make the viewers are easier to understand the meaning of the source text. If the whole,= target text is translated into Bahasa Indonesia, it will be '*Jimmy .T. pergi dan carikan kapten Hamill.*' It seems unnatural for a subtitle. In meaning equivalence, the target text belongs to partial equivalence.

3) Datum 35

ST: I've got **money saying** he's still alive

TT: Aku yakin dia masih hidup

The bold source text will be too long if they all are translated. The target text will be '*Aku akan memenangkan taruhan ini jika aku mengatakan ia masih hidup*'. The target text will not adjust to the space and duration. So, the translator shortens the target text. It belongs to partial equivalence because there are some parts that is deleted.

d. Adverb

An adverb is a part of speech that modifies verb, adjective, or another adverb. There are two types of adverbs. They are relative adverb and adverb of frequency. Relative adverb answers the question of '*when*' and '*where*'. Meanwhile, adverb of frequency answers the question of '*how often*'.

1) Datum 10

ST: Well you let me know of **it**.

TT: Kabari aku

The translator deletes the word '*it*'. The word is deleted because it does not bring the most information to be carried out. The target text belongs to partial translation.

2) Datum 17

ST: I was **just** wondering where you're from.

TT: Aku ingin tanyakan asalmu

The word '*just*' is deleted here. It is deleted because the word does not bring the most information to the viewer. This kind of

translation belongs to partial equivalence because there is a part of the sentence that is not translated.

3) Datum 34

ST: **More than I really want to count**, Sir

TT: **Banyak sekali**, pak

The sentence '*More than I really want to count*' is compressed by the translator. It is compressed into '*banyak sekali*' to make it fit to the space and duration. The target text belongs to partial translation. Moreover, the target text is the best one to appear at the bottom of the screen as a subtitle.

e. Interjection

Interjection is a single word or phrase to express an emotion, such as: damn it, well, or holly shit.

1) Datum 10

ST: **Well** you let me know of it

TT: Kabari aku

The word '*well*' is deleted to make the target text simpler. Moreover, it is done to adjust to the space and duration of the subtitle to appear at the bottom of the screen. Furthermore, the target text belongs to the partial equivalence.

f. Preposition

1) Datum 23

ST: Drop your weapon **down**!

TT: Jatuhkan senjata

The translator considers that the viewers know if the weapons should be fallen to the ground. So, the translator chooses to delete the word 'down'. If the target text '*drop your weapon down*' is translated into '*jatuhkan senjatamu ke bawah*', it seems unnatural.

g. Pronoun

Pronoun replaces a noun. It is needed to avoid repetition.

Some examples of pronoun are *I*, *you*, *he*, and *she*.

1) Datum 39

ST: **That's not bad** for you, Jackson

TT: Lumayan, Jackson

The phrase '*that's not bad*' is translated into '*lumayan*' to make the target text seems natural. If it is translated into '*itu tidak buruk*', it will seem unnatural. Moreover, it will be difficult for the viewer to understand the subtitle if the source text is translated literally. This kind of translation belongs to partial translation because there are some parts that are not translated.

h. Prepositional Phrase

A prepositional phrase begins with a preposition and end with a noun, pronoun, gerund, or clause.

1) Datum 57

ST: I hope that at least **in your eyes**

TT: Setidaknya **menurutmu**

The translator deletes the phrase '*in your eyes*' into '*menurutmu*' to adjust the space and duration. If the target text is translated literally, it will delay the next subtitle to appear. The target text above is the best one to appear as a subtitle. The target text belongs to the partial equivalence.

i. Complement

A complement is a word or phrase that completes the meaning of an expression.

1) Datum 40

ST: That's **not bad** for you, Jackson

TT: Lumayan, Jackson

The phrase '*not bad*' is translated into '*lumayan*'. It is the best translation to appear as a subtitle. If it is translated into '*tidak buruk*' it will seem unnatural. It is because the phrase is compressed, the target text belongs to partial equivalence.

2. The Information that is Omitted through the Omission Technique in the Subtitle of *Saving Private Ryan* Film

Another technique, in this research, to shorten the target text is omission. It occurs when some information or effect in the source text is omitted and lost. The information or effects in the source text that are eliminated in omission are subject, predicate, object and adverb. The

followings are the example of the information or effects that are eliminated in omission technique.

a. Subject

Every sentence (except imperative sentence) needs an subject. The subject of a sentence can be person, thing, or gerund. Sometimes, the subject can be pronoun such as I, she, or he. In a declarative sentence, the subject exists before the verb. Moreover, in interrogative sentence the subject appears after the modal. A subject is someone or something that does an action.

1) Datum 5

ST: **Bangers** coming your way

TT: Sudah datang

The word '*bangers*' is deleted in this case. It is deleted because the translator considers that the viewers know the meaning of the speech from the actor. If it is translated into '*bangers menuju ke arahmu*' it will make the subtitle longer and so does the duration. The target text belongs to partial equivalence because there is a part of the text that is not translated.

2) Datum 7

ST: **He** is gone

TT: Sudah mati

The translator chooses to delete the word '*he*'. If it is not deleted it will make the target text longer. The viewers are considered

has known who die in the movie. If the subject want to translate into target text, it can be '*dia tewas*'.

3) Datum 8

ST: **I** can't move

TT: Tak bisa bergerak

This is also the same with the example above. The subject is deleted. It is deleted because the viewers are considered understand the meaning that is delivered by the source text and who that cannot move. This target text belongs to partial equivalence because the subject is not translated.

b. Predicate

A complete sentence consists of subject and predicate. Predicate is a word that appears after the subject. A predicate can be a single verb, main verb that is preceded by a linking verb, and complete verb phrase.

1) Datum 20

ST: We can't **take** the kids

TT: Kita tak bisa

To shorten the target text, the predicate is deleted. If the source text is translated literally, the target text will not fit to the space and duration. If the whole source text is translated into target text, it will be '*kita tak bisa membawa anak tersebut*'. The target text is too

long and is not simple. The target text belongs to partial equivalence because there is a part of the text that is not translated.

2) Datum 44

ST: But we can't **go** around it

TT: Tapi tak bisa

The predicate that is deleted here is 'go'. If the word 'go' is translated, it will make the target text longer. The viewers are considered has known what that cannot be done by the actors.

3) Datum 56

ST: I **hope** that at least in your eyes

TT: Setidaknya menurutmu

The word 'hope' is deleted in this case. It is deleted to shorten the target text that will appear at the bottom of the screen. If the whole source text is translated into the target text, it will be too long. The target text above is the best one to appear as a subtitle.

c. Object

A pattern of a sentence consists of subject + predicate + object. A subject is someone or something that does an action. A predicate is something that is done by the subject. Furthermore, an object receives what subject does. There are two types of object, direct and indirect object. A direct object is the receiver of an action within a sentence. Meanwhile, an indirect object refers to or for whom the action is performed.

1) Datum 6

ST: Just don't look at **it**

TT: Jangan di lihat

The object '*it*' is deleted in here. Although the object is not translated, the viewers are considered know what is meant by the actor.

2) Datum 26

ST: Show me

TT: Tunjukkan

The translator deletes the object to shorten the target text. If the object is not deleted, the target text will not be simple.

3) Datum 29

ST: Hold on, **fellas**

TT: Bertahanlah

d. Complement

A complement is a word or phrase that completes the meaning of an expression.

1) Datum 15

ST: I thought you like it **in the ass**

TT: Kupikir kau menyukainya

The translator chooses to delete the complement because it will be taboo if it is translated into target text, in this case Bahasa

Indonesia. The target text belongs to partial equivalence because there are the parts of the text that are not translated.

2) Datum 47

ST: Get some sulfa **on there**

TT: Bawakan sulfa

The complement '*on there*' is deleted by the translator. It is deleted because the viewers are considered have known where the sulfa will be brought. In the researcher opinion, this is the best target text for subtitle, simple and natural.

3) Datum 49

ST: We could hit the tanks **in the tracks**

TT: Kita bisa lumpuhkan tanknya

The translator chooses to delete the phrase '*in the tacks*'. It is deleted because the viewers are considered have known where the tanks will be hit. This kind of translation belongs to the partial equivalence because the phrase is not translated.

e. Auxiliary

Auxiliary is a verb that adds functional or grammatical meaning to the clause in which it appears.

1) Datum 43

ST: **Does** he know where he is?

TT: Tahu dia di mana?

The auxiliary '*does*' is deleted here. It is deleted to make the target text seem natural. Moreover, if the auxiliary is not translated, the target text will be too formal.

3. The Effects of the Language Compression and Omission towards the Meaning Equivalence

There are some techniques to shorten target text. Some of them are language compression and omission. There are several effects that are caused by language compression and omission; they are full equivalence, partial equivalence, no equivalence, and no meaning. Moreover, because language compression and omission make the target text shorter, the effect that is caused by language compression and omission towards the meaning equivalence is partial equivalence. In this case, full equivalence does not occur because language compression and omission compress and omit the source text, so that the target text shorter than the source text. The followings are the example of the effects of the language compression and omission towards the meaning equivalence.

a. Partial Equivalence

Partial equivalence is a translated text in which there are some elements or meaning that is lost or changes from the SL.

1) Datum 1

ST: May God be with you

TT: Tuhan bersama kalian

The word '*may*' is deleted here to show the optimistic speech of the actor. Furthermore, the word '*may*' is deleted to make the target text is easier to understand by the viewer. It is deleted because the target text belongs to the language compression that compresses the target text to be a shorter one.

2) Datum 19

ST: We can't take **the kids**

TT: Kita tak bisa

If the source text is translated literally, it will be '*Kita tak bisa membawa anak-anak itu*'. The translated text will be too long and does not fit to the space and duration. It is deleted as the part of omission to shorten the target text.

3) Datum 25

ST: Show **me**

TT: Tunjukkan

The viewers are considered by the translator know to whom it will be shown. So the translator chooses to delete the word '*me*'. It is deleted as the part of omission that its purpose is to shorten the target text.

b. No Equivalence

No equivalence means the meaning of the translated text is totally different from the SL. The following is the example of no equivalence.

1) Datum 9

ST: It's the only way we can **get everybody out** of here

TT: Satu-satunya jalan kita bisa hancurkan mereka dari sini

It is called no equivalence because the target text is not suitable with the source text. If the source text is translated literally in to Bahasa Indonesia, the target text will be '*satu-satunya jalan kita bisa mengeluarkan semua orang dari sini*'.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the formulation of the problems and the research objectives, there are some conclusion that can be concluded related to the formulations of the problem and the research objectives. The followings are the conclusions of the research.

1. There are nine elements that are compressed through language compression technique in the subtitle of *Saving Private Ryan*. Those elements are modal, noun/ noun phrase, verb/ verb phrase, adverb, interjection, preposition, complement, pronoun, and prepositional phrase. The noun occurs the most in this case. It occurs 13 times or 43%. Meanwhile, interjection, preposition, complement, pronoun, and prepositional phrase occurs the less. They occur only once or 3%.
2. The information that is omitted through omission technique in the subtitle of *Saving Private Ryan* are subject, predicate, object, adverb, and auxiliary. Subject becomes the most information that is omitted here, it occurs 20 times or 44 %. Meanwhile, auxiliary occurs the less, once only or 2 %.
3. There are four types of meaning equivalence in this research. They are full equivalence, partial equivalence, no equivalence, and no meaning. The effects of language compression and omission on meaning

equivalence are partial equivalence and no equivalence. Partial equivalence occurs the most in this case. It occurs 56 times or 98 %. Meanwhile, no equivalence occurs once or 2 %.

B. Suggestions

1. To other researchers

This research is expected to improve the knowledge of other researcher, especially for those who learn and are interested in translation. This title is the new one and can add the choices of the title. However, this research is not a good one. There are some mistakes or weaknesses in this research. The researcher hopes the other researchers can make a better one.

2. To the students of English Literature Majoring in Translation.

This research can be your guide if you want to make a research about language compression or omission. It is also expected to add the diversity of the thesis's title that can give some inspirations for those who wants to start writing their thesis.

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APPENDIX

No	Texts	Language Compression	Omission	Elements	Information	Meaning Equivalence			
						Full Equivalence	Partial Equivalence	No Equivalence	No Meaning
1	ST: May God be with you	√	–	modal	–	–	√	–	–
	TT: Tuhan bersama kalian								
2	ST: Grab yourselves some weapons	√	–	noun phrase	–	–	√	–	–
	TT: Ambil senjata kalian								
3	ST: Just give us a f***ing chance	√	–	noun phrase	–	–	√	–	–
	TT: Beri saja kami kesempatan								
4	ST: Bring out some banglores	√	–	noun phrase	–	–	√	–	–
	TT: Bawa bangalore								
5	ST: Bangers coming your way	–	√	–	subject	–	√	–	–
	TT: Sudah datang!								
6	ST: Just don't look at it	–	√	–	object	–	√	–	–
	TT: Jangan dilihat								
7	ST: He is gone	–	√	–	subject	–	√	–	–
	TT: Sudah mati								
8	ST: I can't move	–	√	–	subject	–	√	–	–
	TT: Tak bisa bergerak								

9	ST: It's the only way we can get everybody out of here	√	–	noun	–	–	–	√	–
	TT: Satu-satunya jalan kita bisa hancurkan mereka dari sini								
10	ST: Well you let me know of it	√	–	adverb and interjection	–	–	√	–	–
	TT: Kabariku								
11	ST: Well you let me know of it	–	√	–	subject	–	√	–	–
	TT: Kabariku								
12	ST: I've got another one for you	–	√	–	subject, object, predicate	–	√	–	–
	TT: Buatmu								
13	ST: Do you have a guy who speaks French?	√	–	verb and noun	–	–	√	–	–
	TT: Ada yang bisa bahasa Prancis?								
14	ST: I'm going to try and dig up another interpreter	√	–	verb	–	–	√	–	–
	TT: Akan kucari seorang penerjemah								
15	ST: I thought you like it in the ass	–	√	–	complement	–	√	–	–
	TT: Kupikir kau menyukainya								
16	ST: Get the f**k back in the formation	√	–	noun	–	–	√	–	–
	TT: Kembalilah ke formasi								

17	ST: I was just wondering where you're from	√	–	adverb	–	–	√	–	–
	TT: Aku ingin tanyakan asalmu								
18	ST: You sadistic f***ing animal	√	–	noun phrase	–	–	√	–	–
	TT: Dasar bajingan sadis								
19	ST: It's going to be tight	–	√	–	subject	–	√	–	–
	TT: Pasti sulit								
20	ST: We can't take the kids	–	√	–	predicate and object	–	√	–	–
	TT: Kita tak bisa								
21	ST: You stay put	–	√	–	subject	–	√	–	–
	TT: Diamlah								
22	ST: Why can't you put your head down?	√	–	noun and modal	–	–	√	–	–
	TT: Tundukkan kepalamu								
23	ST: Jimmy T. Go and find Captain Hamill	√	–	verb	–	–	√	–	–
	TT: Jimmy T. carikan Kapten Hamill								
24	ST: Drop your weapon down!	√	–	preposition	–	–	√	–	–
	TT: Jatuhkan senjata								

25	ST: Drop them now!	–	√	–	object	–	√	–	–
	TT: Jatuhkan sekarang								
26	ST: Show me	–	√	–	object	–	√	–	–
	TT: Tunjukkan								
27	ST: He was a goofy kid	–	√	–	subject	–	√	–	–
	TT: Anak yang bodoh								
28	ST: See what you can do	–	√	–	object	–	√	–	–
	TT: Periksalah								
29	ST: Hold on, fellas	–	√	–	object	–	√	–	–
	TT: Bertahanlah								
30	ST: Soldier, you want to fill me in?	–	√	–	subject	–	√	–	–
	TT: Prajurit, mau menggantikan?								
31	ST: Then some officer will come along	√	–	noun and modal	–	–	√	–	–
	TT: Lalu beberapa muncul								
32	ST: I'm Jude, you know	–	√	–	subject and predicate	–	√	–	–
	TT: Saya orang Yahudi								
33	ST: I need a witch	–	√	–	subject	–	√	–	–
	TT: Butuh kerekan								

34	ST: More than I really want to count , Sir	√	–	adverb	–	–	√	–	–
	TT: Banyak sekali , pak								
35	ST: If he is, I'm going to find him	–	√	–	subject and object	–	√	–	–
	TT: Jika ada, akan kutemukan								
36	ST: I ve got money saying he's still alive	√	–	verb	–	–	√	–	–
	TT: Aku yakin dia masih hidup								
37	ST: Let's see what we've got here	–	√	–	object	–	√	–	–
	TT: Mari kita cari tahu								
38	ST: We've got to find this prick	–	√	–	subject	–	√	–	–
	TT: Harus temukan brengsek ini								
39	ST: I guess they're not bulletproof	–	√	–	subject	–	√	–	–
	TT: Kurasa bukan anti peluru								
40	ST: That's not bad for you, Jackson	√	–	pronoun, verb, complement	–	–	√	–	–
	TT: Lumayan, Jackson								
41	ST: That's not bad for you , Jackson	–	√	–	object	–	√	–	–
	TT: Lumayan, Jackson								

42	ST: Put them back in there	–	√	–	Complement and object	–	√	–	–
	TT: Masukkan kembali								
43	ST: Does he know where he is?	–	√	–	auxiliary and subject	–	√	–	–
	TT: Tahu dia dimana?								
44	ST: But we can't go around it	–	√	–	subject, predicate, and object	–	√	–	–
	TT: Tapi tak bisa								
45	ST: Is that what you want to do , Mellish?	–	√	–	object	–	√	–	–
	TT: Itu maumu, Mellish?								
46	ST: Get some sulfa on there	√	–	noun phrase	–	–	√	–	–
	TT: Bawakan sulfa								
47	ST: Get some sulfa on there	–	√	–	complement	–	√	–	–
	TT: Bawakan sulfa								
48	ST: That would be the idea, Jackson	√	–	verb	–	–	√	–	–
	TT: Ide bagus, Jackson								
49	ST: We could hit the tank in the tracks	–	√	–	complement	–	√	–	–
	TT: Kita bisa lumpuhkan tanknya								

50	ST: I'm going to get some ammo	√	–	noun phrase	–	–	√	–	–
	TT: Akan kuambilkan amunisi								
51	ST: Everybody check your ammo	–	√	–	subject	–	√	–	–
	TT: Periksa amunisi kalian								
52	ST: Have you got any more of that?	–	√	–	subject	–	√	–	–
	TT: Punya lebih dari itu?								
53	ST: I'm out of 30 calibre	–	√	–	subject and predicate	–	√	–	–
	TT: Kaliber 30 habis								
54	ST: Let me get over there for a top	√	–	verb phrase	–	–	√	–	–
	TT: Biar aku saja yang mengurusnya								
55	ST: Listen to me	–	√	–	object	–	√	–	–
	TT: Dengarkan								
56	ST: I hope that at least in your eyes	–	√	–	subject and predicate	–	√	–	–
	TT: Setidaknya menurutmu								
57	ST: I hope that at least in your eyes	√	–	prepositional phrase	–	–	√	–	–
	TT: Setidaknya menurutmu								